

330

320

HOW
TO USE
YOUR
POLAROID
LAND
CAMERA
MODEL
330
OR
MODEL
320

YOUR FIRST PICTURE!

To be sure that it's a success, we suggest that you make it indoors with flash, exactly as described on page 22.

BUT,

before you start, please read this book carefully so you will know how to use the camera and where to look for any information. If you do not follow the instructions, you will not get good pictures.

The Model 330 and 320 cameras are similar in construction and operation, except:

the Model 330 has a built-in timer; the Model 320 does not;
the Model 330 has a 3-element lens that takes some accessories;

the Model 320 has a 2-element lens that does not take accessories.

Instructions in this book are for both models, although most pictures are of the 330. Both models are shown when instructions are different.

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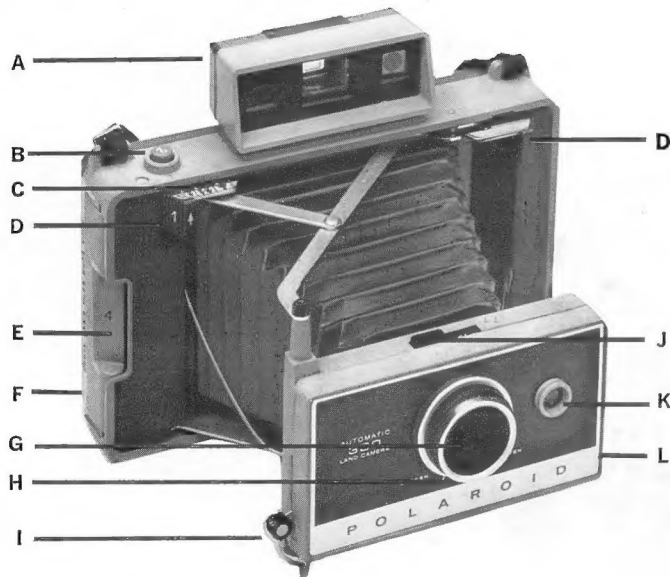
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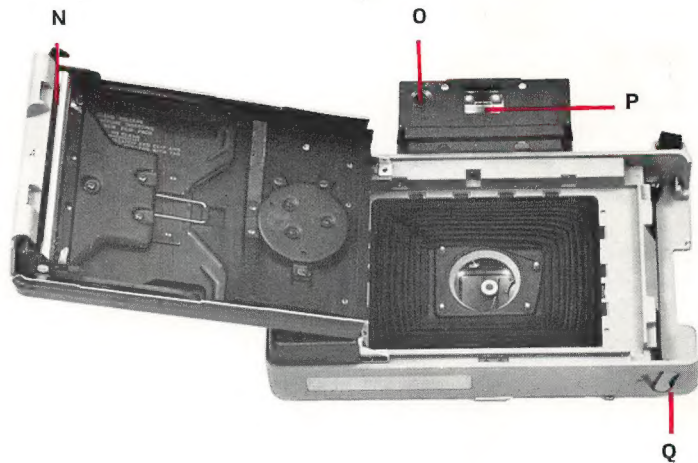
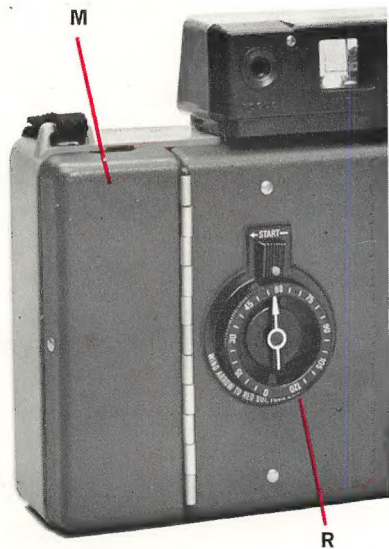
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THE MODEL 330 CAMERA

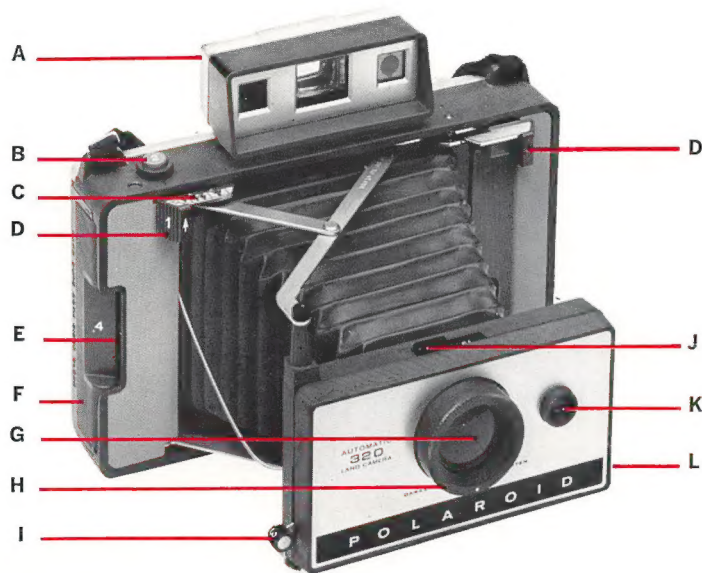


- A. View/rangefinder
- B. Shutter release
- C. Fast focus scale
- D. Rangefinder pushbutton
- E. White tab slot
- F. Yellow tab slot door
- G. 3-element lens, 114mm., f/8.8
- H. Lighten/Darken control
- I. Shutter cocking lever
- J. Film selector
- K. Electric eye
- L. Flash outlet (flashbulbs only)
- M. Battery compartment
- N. Steel rollers
- O. Focus window
- P. View window
- Q. Back door latch
- R. Timer

IMPORTANT: Keep rollers clean (page 34);
change battery yearly (page 35).

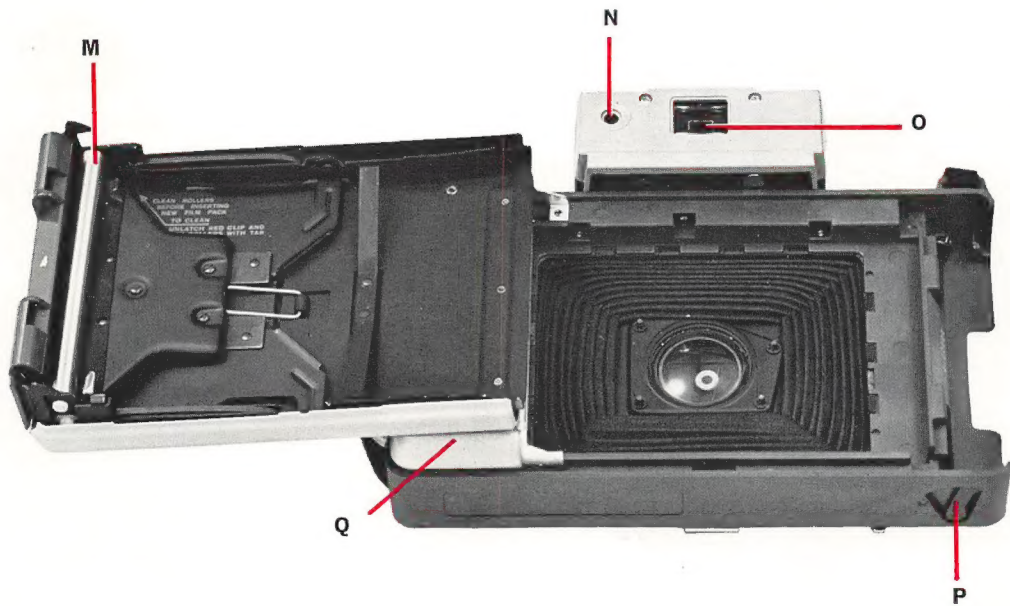


THE MODEL 320 CAMERA



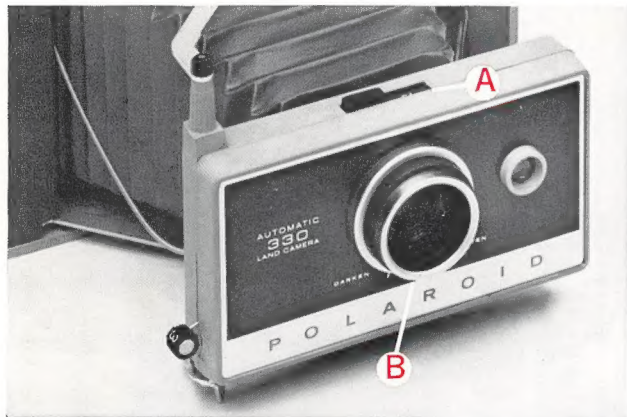
- A. View/rangefinder
- B. Shutter release
- C. Fast focus scale
- D. Rangefinder pushbutton
- E. White tab slot
- F. Yellow tab slot door
- G. 2-element lens, 114mm., f/8.8
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- M. Steel rollers
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- O. View window
- P. Back door latch
- Q. Battery compartment

IMPORTANT: Keep rollers clean (page 34);
change battery yearly (page 35).



HOW TO MAKE A PICTURE: A QUICK LOOK

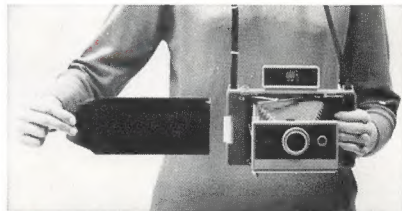
This is a preview of what you will find in this book. These are the easy steps you take to make an instant picture — color or black and white — with this Polaroid Land camera.



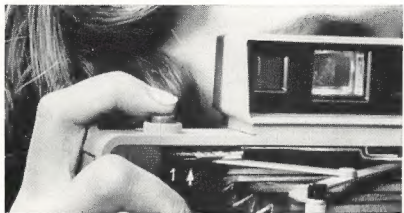
Before starting you set two simple controls: (A) the Film Selector and (B) the Lighten/Darken control (p. 12).



1 AIM AND FOCUS
p. 10



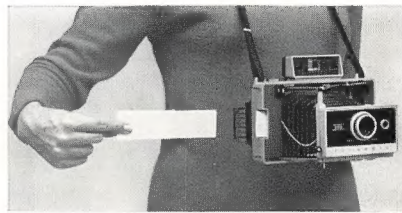
5 PULL YELLOW TAB
p. 27



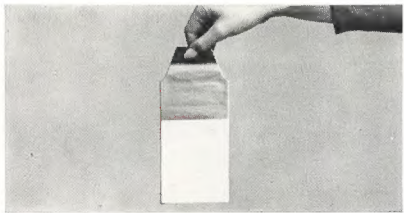
2 SHOOT
p. 22



3 RESET
p. 23



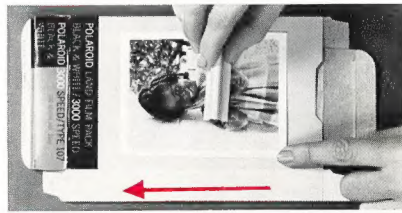
4 PULL WHITE TAB
p. 26



6 WAIT
p. 27

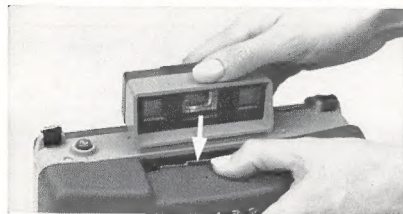


7 SEPARATE
p. 28

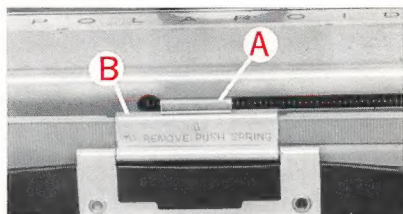


8 COAT BLACK & WHITE
p. 31

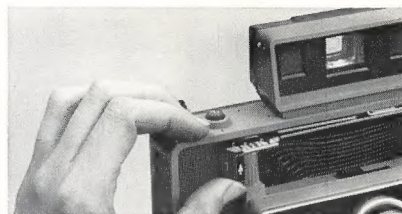
HOW TO OPEN AND CLOSE THE CAMERA



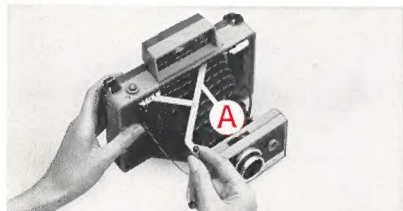
1. To unlatch cover, press on center of top. You can let cover hang down.



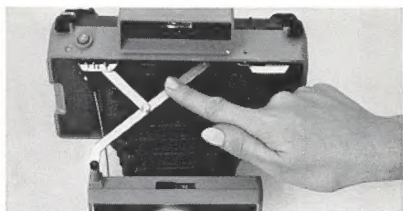
2. To remove it, push spring (A) and lift hinge (B). To replace, slide hinge down over spring.



3. Raise button No. 1; this unlocks camera front.



4. Pull camera front out as far as it will go. Be sure locking bar (A) snaps into place. If not, you may get blurred pictures.



5. To close camera, press down on locking bar and push camera front in until it locks.

When storing the camera be sure that nothing presses on the No. 2 button; if it's depressed even slightly, the battery may be drained.

HOW TO HOLD THE CAMERA

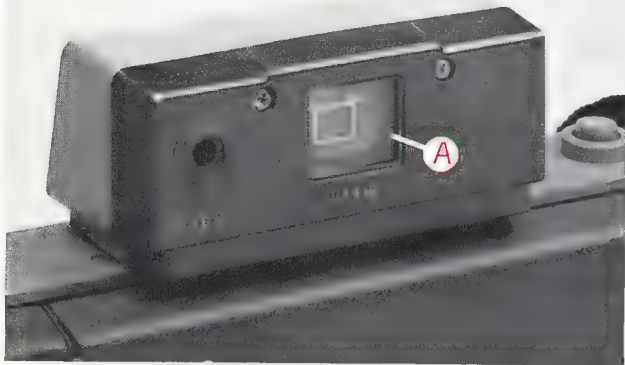


HORIZONTAL: Grip the two ends. Place your forefingers on the No. 1 buttons; you can easily shift the right forefinger to the No. 2 button. To steady the camera, press your elbows into your ribs; rest the camera against your nose.



VERTICAL: Grip the camera as you would for a horizontal picture, turn it so your right hand is below. Brace the camera against your forehead and face.

HOW TO USE THE VIEWFINDER

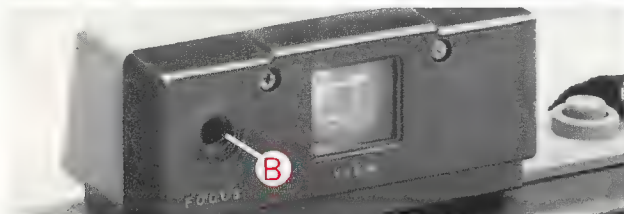


Looking through the viewfinder window (A) you'll see a bright, white broken line. Frame the scene with this line. Always try to look through the center of the window and concentrate on your subject, not on the white line. If your

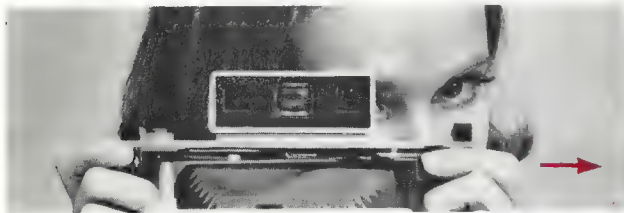


subject is very close (3½ ft., for example), allow a little extra space between your subject and the top frame line, as shown above. If not, you may accidentally cut off the top of someone's head in your picture.

HOW TO FOCUS WITH THE RANGEFINDER



Look through here (B) at the bright spot. ▲ ▼ Push No. 1 buttons.



Holding the camera horizontal, place your forefingers on both No. 1 buttons as shown and push them all the way to your left. Look through the FOCUS window (B) and aim the bright spot in the center at a nearby subject (about 4 ft. away, for example). You should see two images of your target in the

OUT OF FOCUS

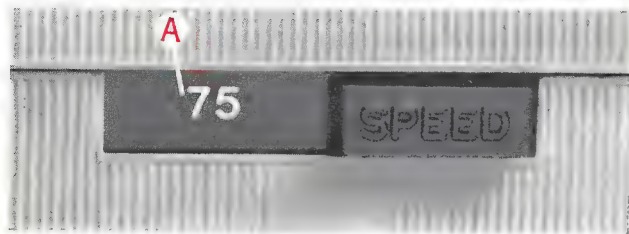


IN FOCUS



bright spot; this means that the camera is not focused for that distance. Push the No. 1 buttons back and forth until the two images become one — sharp and clear. Now the camera is focused. For vertical pictures, you can focus with the camera horizontal, turn it to aim and shoot.

THE CONTROLS . . . AND WHAT THEY DO



A. The Film Selector: It sets the camera for the kind of film you are using. For 75 speed color film, set it to 75, as shown. For 3000 speed black and white film, slide it the other way to set it to 3000. If you don't set the Film Selector, the electric eye (B) can't make a correct exposure.



B. The electric eye: When you press No. 2 button, the shutter opens. Instantly, the electric eye measures the brightness of the light reflected from the subject and times the closing of the shutter to give correct exposure. It does this for both daylight and flash pictures.

C. The Lighten/Darken control: Turning the L/D control adjusts the electric eye so you can make your picture a little lighter or darker than it would be if the L/D control were left at the Normal position (shown here). When and how to do this is explained on page 13.

HOW THE L/D CONTROL MAKES PRINTS LIGHTER OR DARKER



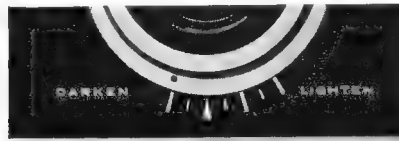
This is well exposed... leave the L/D control here.



If it's too light... set the L/D control here.



If it's too dark... set the L/D control here.



Most pictures made with the light coming from behind you or from the side will be well exposed with the Lighten/Darken control at Normal position (left, above), but sometimes you may prefer a lighter or darker print. To lighten or darken the next print of the same subject, in the same lighting conditions, adjust the L/D control as shown. To make a small change, turn only to the first small mark. Use the L/D control

in the same way to lighten or darken flash pictures, too. **If there is a label on the film pack showing a special setting of the L/D control**, set the control as shown there and make that the Normal position for all pictures made with that pack. Any adjustment of the L/D control should be in addition to that special setting.

WHAT YOU SHOULD KNOW ABOUT YOUR FILM

This camera uses Polaroid Land pack films. A film pack contains all the materials to make eight pictures. For each picture there is a piece of negative film, a sheet of print paper, and a thin foil container (the pod) filled with the jelly-like chemicals needed to develop the picture.

After snapping the picture, you start development by pulling a piece of paper out of the camera. This drags the exposed negative, a sheet of print paper, and a pod of chemicals between two steel rollers. The pressure of the rollers squashes the pod, spreading

the chemicals between the negative and print paper to form a picture "sandwich".

The picture develops outside the camera. After the recommended development time you separate the sandwich, and there is your finished picture.

At present there are two Polaroid pack films available: 3000 speed black and white, Type 107, and 75 speed color, Type 108. There may be additional types of film in the future.

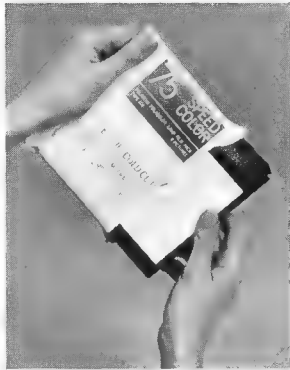
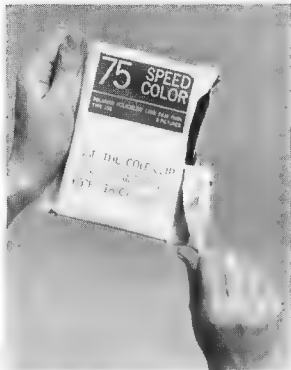
You must know the film speed number, 3000 or 75, to set the camera controls correctly.

CAUTION: Please be sure to read the important notice on page 47.



An important label: On some color film packs you may see a label (A) advising you to turn the Lighten/Darken control to a special setting for all pictures made with that pack. Please do so, or your pictures may be too dark.

HOW TO LOAD A FILM PACK



Open the top of the box. Pull out the film package. Handle it gently, carefully. Hold the package near the edges. **Don't press hard on the middle of the package.** Starting at the corner, tear open the entire side of the foil bag along the dotted line and remove the film pack. Discard the moisture absorbing card supplied with color film. Handle the pack

A special request!

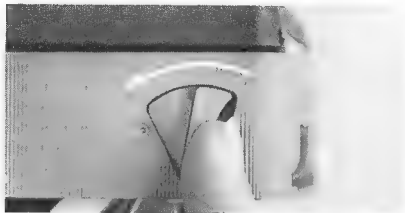
As soon as you open the film pack you will begin to accumulate waste paper. There will be more when you develop the pictures. We hope that it won't become litter in the streets or be scattered around the landscape.

What to do with the waste paper? Usually, it will fit into an empty foil bag or film box. Or, if you're planning to take lots of outdoor pictures, bring along a paper bag or other container for waste. Everyone will appreciate this little extra effort on your part.

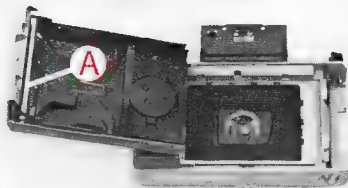
by the edges only. With color film there's a set of mounts; with black and white film there's a coater. Please read the instruction sheet. Save the box to carry prints in safely. It can also be very useful when coating black and white prints.

Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.

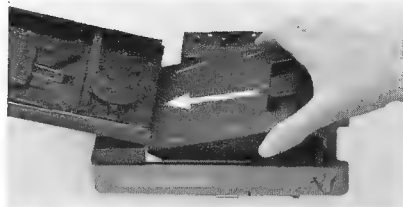
LOADING (Cont.)



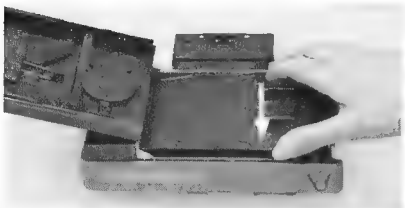
1. Push the back door latch; the door will pop up.



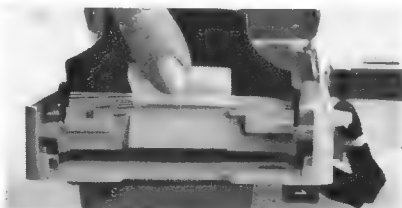
2. Open it all the way. Are the rollers (A) clean? If not, clean them as described on page 34.



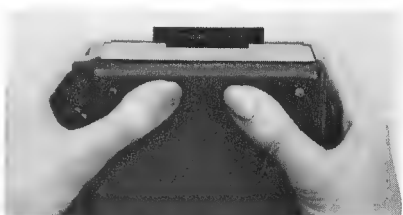
3. Hold the film pack by the edges as shown, and push the closed end of the pack under the door hinge against spring tension.



4. Push the pack down into the camera. You'll feel it snap into place.

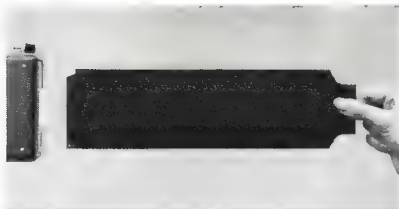


5. & 6. Check to be sure that the white tabs are not caught between the film pack and the camera body. Close the back door. Press both sides firmly to be sure that both sides latch. The black tab of the safety cover must stick out of the small slot. If not, reopen the back, lead the tab out.

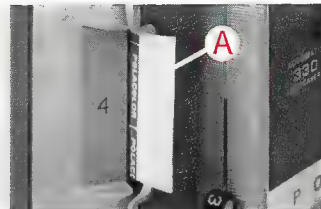




7. Grip the black tab. This is the end of the safety cover.

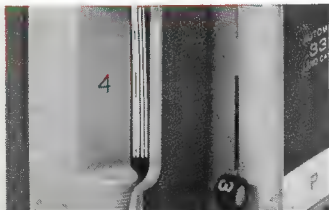


8. Pull the safety cover all the way out of the camera without stopping. Don't rip it.

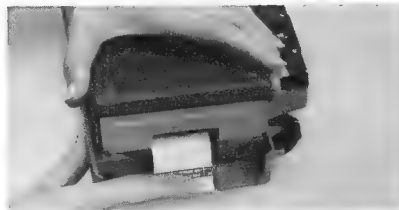


9. With the safety cover out, a white tab (A) should stick out of the small slot (No. 4). Don't pull the tab. You're now ready for picture No. 1.

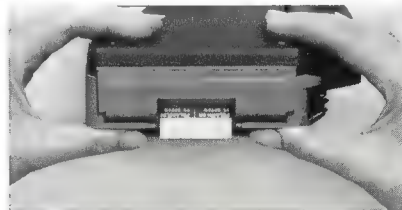
IF NO WHITE TAB APPEARS



1. If there's no white tab in the No. 4 slot, do the following in the shade or indoors, not in bright sunlight.



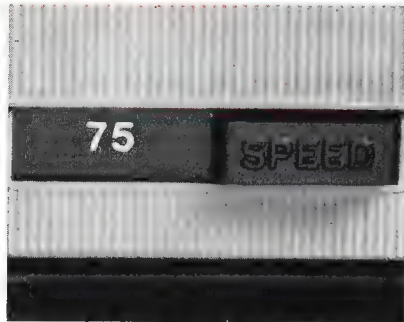
2. Open the back of the camera part way and, without disturbing or moving the film pack, push the white tab out into the open.



3. Close the back of the camera, making sure that both sides are locked securely and the white tab is outside, in the No. 4 slot.

HOW TO SET THE CAMERA FOR DAYLIGHT AND FLASH PICTURES

FOR 75 SPEED COLOR



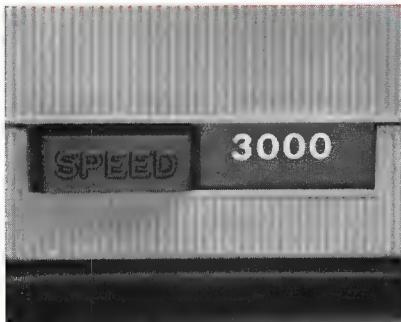
Film Selector: Set it to 75.



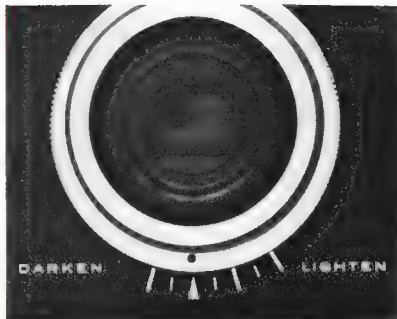
Lighten/Darken control: Set it to the Normal position (shown) unless a label on the back of the film pack (A) shows a special setting. You can open the back of a loaded camera to see if there is such a label. If you do this carefully in the shade or indoors and don't move the pack, the film will not be damaged.



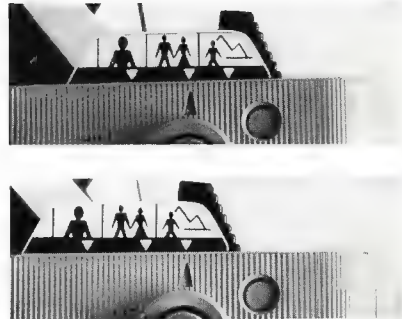
FOR 3000 SPEED BLACK AND WHITE



Film Selector: Set it to 3000.



Lighten/Darken control: Leave it at the Normal position (shown) unless you want to make a picture lighter or darker.

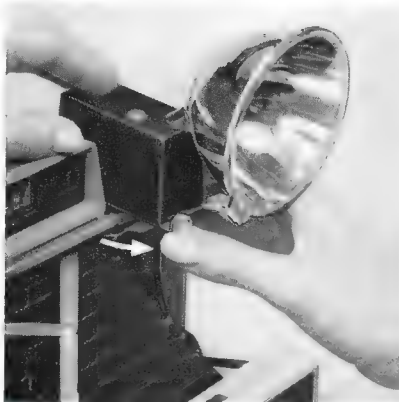


Fast focus scale: Use it only with 3000 speed film. It's shown set for groups 5-10 ft. away (upper picture) and everything past 10 ft. (lower picture). Set it, aim, and shoot. It's handy for fast action shots and scenes.

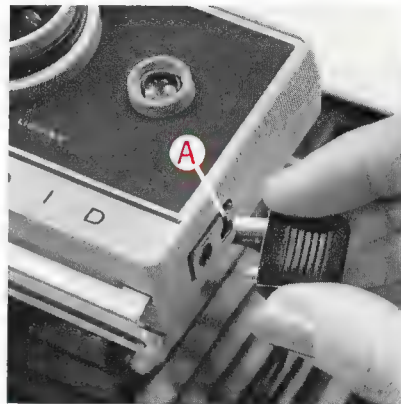
HOW TO ATTACH THE FLASHGUN



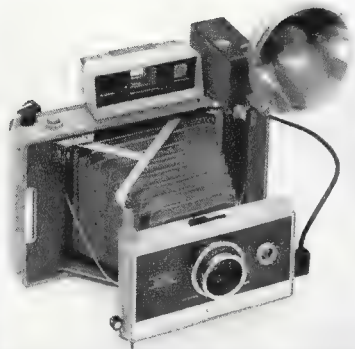
1. Hold the gun as shown and move it toward the camera so the front hook catches the edge of the camera frame.



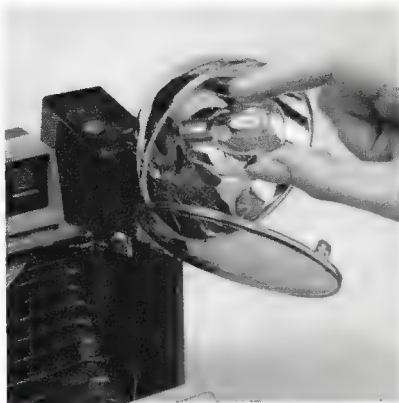
2. Press the back of the gun down and move the lever as shown. When the gun is flat, release the lever. A rear hook on the gun will catch.



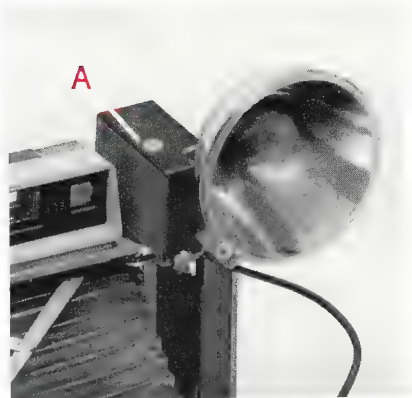
3. Push the plug into the outlet (A). **Remove the plug before making any pictures without flash.** If you don't, your pictures will be too dark.



4. This is how the gun looks in place. To remove it: pull out the plug, push the locking lever to disconnect the rear hook, lift the gun from the rear.



5. To put in a flashbulb, open the blue shield, push the bulb into the socket until it catches. Close the blue shield before shooting your picture.



6. To remove a used bulb, push the red button (A). Put used bulbs in a wastebasket, away from children, animals, and everybody's feet.

Use only M-3 (clear, not blue) flashbulbs.

HOW TO MAKE FLASH PICTURES



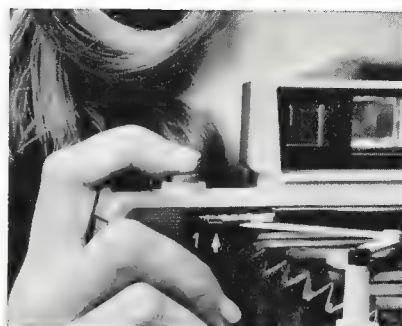
PLACE SUBJECT: Try to have a background, preferably of a light, bright color, a few feet behind the subject.

PLACE YOURSELF: For best results, stand about 5 ft. away. Maximum distance is about 10 ft. with 75 speed color film, about 15 ft. with 3000 speed b & w, depending on room size, color, etc.

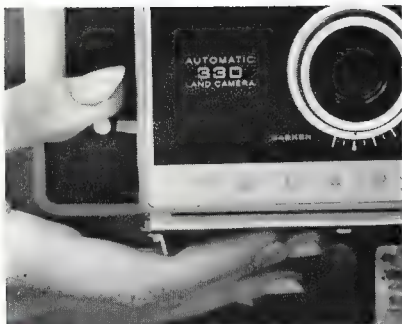
CHECK that the controls are set for the kind of film you are using (see p. 18).



1. AIM AND FOCUS: Frame your subject in the VIEW window. Move your eye to the FOCUS window. Push the No. 1 buttons until the bright spot in the rangefinder shows a single clear image of the most important part of your subject. Then frame your subject again in the VIEW window.



2. SHOOT: Press button No. 2 smoothly and slowly, without moving the camera, until you hear a loud click and the flashbulb fires.



3. RESET: Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture.

YOU ARE NOW READY TO DEVELOP THE PICTURE. SEE PAGE 26.

FLASH PICTURE HINTS

Line up groups: Try to have everyone about the same distance from the camera so they'll be lighted evenly.

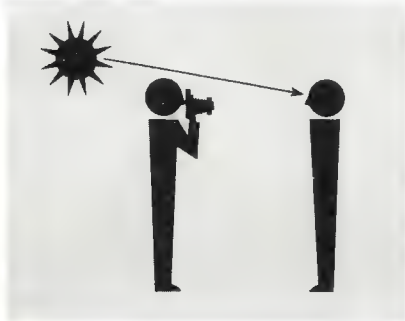
Watch the background: It can "fool" the electric eye. If a subject is close to a white wall, the picture may be too dark. Move him a few feet from the wall or set the L/D control two marks toward LIGHTEN. Dark or distant backgrounds may cause very pale faces.

Have plenty of color: White, black, and gray don't improve color pictures.

Spare the eyes: Let your subjects look elsewhere than right at the camera.

Flash don'ts: Don't try to make flash pictures in daylight. Don't shoot flash pictures in explosive atmospheres.

HOW TO MAKE DAYLIGHT PICTURES



STAND so the light on the subject is coming from behind you or from the side, but not from in front of the camera.

CHECK that the Film Selector and L/D control are set for the kind of film you are using (see page 18).



1. AIM AND FOCUS: Frame your subject in the VIEW window. Move your eye to the FOCUS window. Push the No. 1 buttons until the bright spot in the rangefinder shows a single clear image of the most important part of your subject. Then frame your subject again in the VIEW window.



2. SHOOT: Press button No. 2 smoothly and slowly, without moving the camera, until you hear a loud click. When shooting in the shade or in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then let No. 2 button come up.



3. RESET: Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture.

YOU ARE NOW READY TO DEVELOP THE PICTURE. SEE PAGE 26.

DAYLIGHT PICTURE HINTS

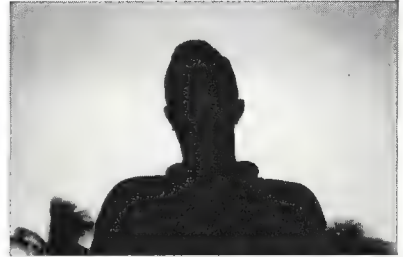
The best light for pictures of people: On a very bright, hazy day the light is even and the shadows are soft.

Move in close: The bigger your subject is in the print, the more color and detail you'll be able to see.

Have plenty of color: Look for subjects and backgrounds with big areas of strong, bright colors.

Watch the background: The light on it should be just about as bright as the light on the subject.

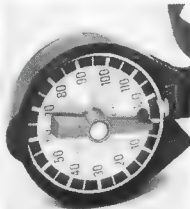
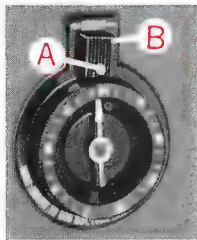
Keep an eye on the temperature: Cold or very hot weather can affect the quality of your pictures. Be sure to read page 29, which explains how temperature affects your pictures.



Lighting to avoid: Bright light behind the subject will "fool" the electric eye. Your subject will be too dark.



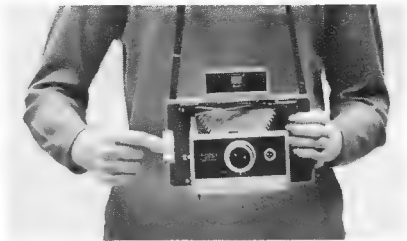
HOW TO DEVELOP THE PICTURE



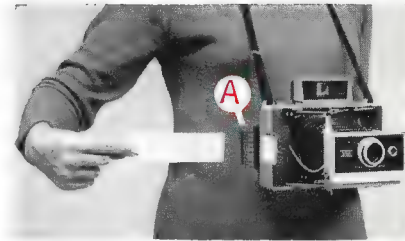
1. Set the timer:

Model 330: Wind the arrow clockwise as far as it will go, so the point stays at the dot (A). Turn the number dial to place the desired time next to the point of the arrow. To start the timer, move the START lever (B) to the left. Don't start the timer now.

Model 320: If you have a Polaroid timer, set it to the correct development time before you pull the tabs. Or, get ready with a watch.



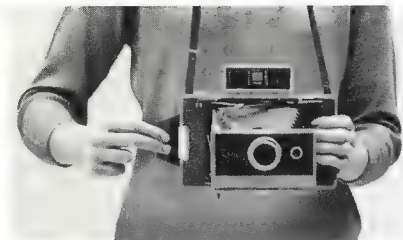
2. Hold the camera as shown: Use your left hand. Your grip should be firm but flexible. Hold the camera a few inches in front of you with your elbows close to your body. Grasp the white tab with thumb and forefinger.



3. Pull the white tab all the way out of the camera: Pull it straight out, without stopping. A yellow tab (A) will pop out of a door in the end of the camera. Don't block this door in any way.

If no yellow tab pops out, stop: Don't pull another white tab. Instead, follow the steps shown on page 30.

Never pull a white tab if you can see a yellow tab: If you do so accidentally, stop! Follow the steps shown on page 30.

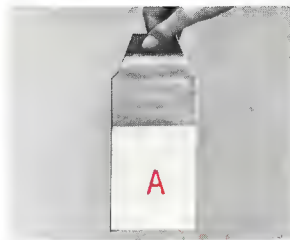


4. Grip the center of the yellow tab.



5. Pull the yellow tab all the way out of the camera: Pull straight, smoothly, at medium speed, without slowing down or stopping.

The picture is now developing outside the camera, so start the timer as soon as you get the tab all the way out.

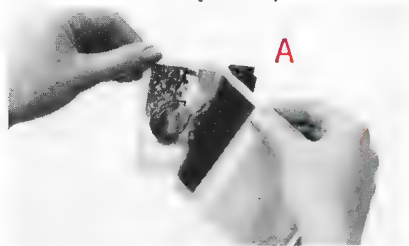


6. Wait: Develop the picture for the full time given in the film instruction sheet. Let the film hang from the yellow tab without moving, or lay it down flat.

Don't touch or bend the part where the picture is developing (A).

Next page, please.

DEVELOPING (Cont.)



7. Separate the print: After the full development time, quickly lift the print away from the rest of the paper, starting from the end near the yellow tab (A). **Don't** start at the other end; you will get developer chemicals on your fingers. Don't touch the face of the print. Black and white prints must be coated and color prints should be mounted (see page 31).



8. Fold up the negative: To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a wastebasket.

CAUTION: Please be sure to read the important notice on page 47.

DEVELOPING HINTS

Time development carefully: Color pictures that are developed for too long a time will tend to have a bluish tint; if they are developed for less than the full recommended time, they will have a reddish brown tint and the colors will be of poor quality.

Black and white pictures will not be harmed by a few seconds extra development time. If they are developed for less than the recommended time they will have a muddy gray look.

Check the timer: It is designed to be sufficiently accurate for its purpose but should be checked occasionally. If it's fast or slow, allow for this when developing pictures.

Is the print too light or too dark? If so, page 13 tells you what to do.

CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the print quality. Even moderate cold can ruin your pictures unless you take precautions.

The important factor is the temperature of the camera and film at the time you're developing the picture.

A loaded camera carried outdoors in cold weather for half an hour gets thoroughly chilled. If you then enter a warm house and a few minutes later shoot a flash color picture the results are likely to be bad. It takes a long time for a cold camera and film to warm up.

However, if camera and film are indoors and warm, you can step outside to snap the children in the snow, step back in again in a minute and develop the picture normally.

In cool weather, development times may have to be adjusted according to the temperature. The instruction sheet with each film pack contains detailed information about development times and temperatures. Be sure to read these recommendations; they may change from time to time.

In very hot weather there is a greater tendency for chemicals to be squeezed out of the edges of the picture assembly as you pull the yellow tab to begin development. If these chemicals collect on the steel rollers they can cause defects in your prints. So, when it's hot, be extra careful to keep the rollers clean (page 34).

HOW TEMPERATURE AFFECTS COLOR FILM

The normal development times for color film are set for temperatures of 75°F (24°C) and warmer. When it's cooler the action of the developer chemicals slows down and you must develop for a longer time. See the film instruction sheet for more details.

When the temperature gets to 65°F (18°C) and below, the chemical action is so sluggish that color pictures won't develop well without help. That help is the Cold-Clip (page 32). Color pictures developed in cold weather without the Cold-Clip will be dark, with muddy colors.

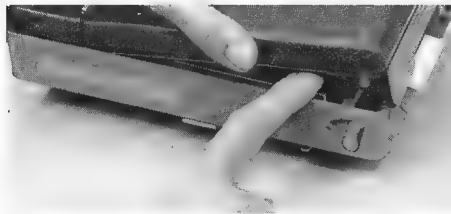
As a general rule, use the Cold-Clip whenever it's too cool to be comfortable in a short-sleeved shirt.

You'll get your best colors in pictures made in pleasantly warm weather. But when it is terribly hot your prints may show weak colors and have a pinkish tint overall.

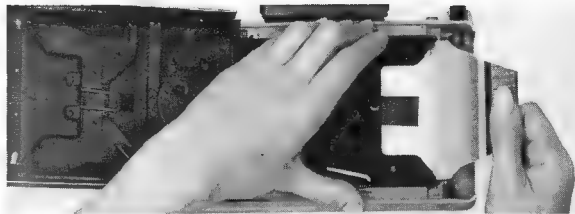
HOW TEMPERATURE AFFECTS BLACK AND WHITE FILM

The normal development times are set for temperatures of 70°F (21°C) and above. **As a rule, if it's too cool to be comfortable in a short-sleeved shirt, develop pictures for a longer-than-normal time.** Time and temperature recommendations may change; see your film instructions for details. **Don't use the Cold-Clip with black and white film.**

IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB



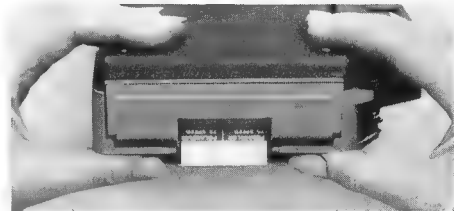
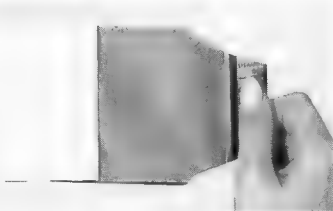
Don't pull another white tab. Instead, gently open the camera back just enough to get one fingertip under it to hold down the film pack. Do this indoors or in the shade.



While holding the pack down lightly (picture at left) slowly open the back all the way and take hold of the topmost yellow tab, as shown.

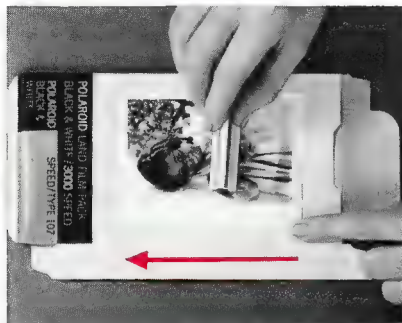


Gently pull the entire picture assembly all the way out of the pack and discard it. Don't try to save it. While the back door is open check that the rollers are clean (page 34).



Close the back of the camera, making sure that the next white tab sticks out of the small slot next to No. 4. Check that both sides of the back latch securely.

CARE OF THE PRINT



CARE OF BLACK AND WHITE PRINTS

Pictures made with Type 107 film must be coated, within two hours if possible, to protect them from fading, scratches, etc. A coater is supplied in each film package. To coat a print, lay it face up on a clean, smooth surface and hold down one edge.

Remove the coater from the tube. Hold it by the plastic handle and run the liquid-soaked side down the length

of the picture, away from you. Use 6 to 8 overlapping strokes and moderate pressure. Cover the **entire** print, including the borders. Don't scratch the print with the edge of the coater. To get more liquid from a partly used coater, press it down on the near end of the print, then spread the squeezed-out liquid across the picture.

The coating dries quickly and forms a tough protective layer over the image. Don't bend or crease coated pictures, and don't write on the back with a ball-point pen or a sharp pencil; the coating may crack and cause discoloration in the print. When you write on the backs of prints, use a soft pencil and write lightly, and only in the areas around the edges. Keep freshly coated prints apart, or they will stick together.

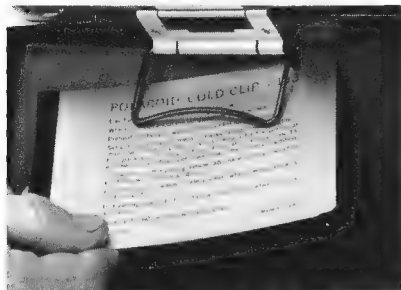
Don't use corner mounts, paste, glue, or rubber cement to mount pictures. Many adhesives contain impurities that discolor pictures. Never put your pictures in albums with black paper leaves; use Polaroid Picture Albums.

CARE OF COLOR PRINTS

A newly separated color print will look nearly dry, but don't touch it for a few minutes until the surface dries hard and glossy. To protect it against curling, cracking, etc., mount it on one of the print mounts supplied with the film. **Do not coat color prints.**

The dyes used to form colors in the prints are long lasting. However, like all dyes, they will fade if exposed to bright light for long periods of time. For maximum protection and easy access, store prints in Polaroid Picture Albums.

HOW TO USE THE COLD-CLIP WITH COLOR FILM



The Cold-Clip makes it possible to get good color pictures when the temperature of the camera and film is 65°F (18°C) or below at the time the picture is developed.

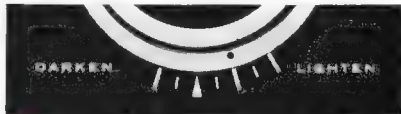
If you are unsure of the temperature, use the Cold-Clip anyway. It may improve the color of your pictures and it can do no harm even if the temperature is above 65°F. Store the Cold-Clip in the camera cover when it is not in use, so it will always be handy when needed.



1. Warm up the Cold-Clip: Take it out of the camera cover and warm it with body heat in an inside pocket or between your arm and body for about five minutes **before** starting to take pictures.



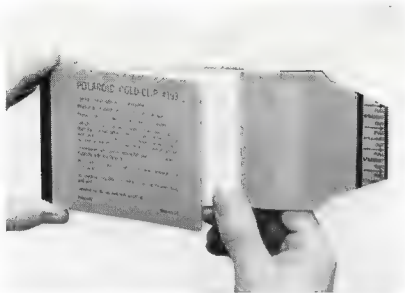
When temperature is 65°–55°F (18°–13°C) ▲
When temperature is below 55°F (13°C) ▼



2. Set the L/D control and shoot: When it's cool enough to use the Cold-Clip, you should set the L/D control as shown before taking the picture.

If the Normal position of the L/D control for that film pack already is one mark toward LIGHTEN, turn the L/D control one or two more marks toward LIGHTEN, according to the temperature.

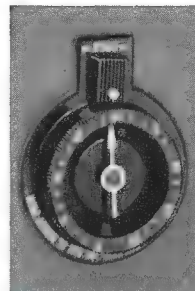
These recommendations may change, from time to time. For the latest information, check the film instructions.



3. Start development: Pull the yellow tab all the way out of the camera and immediately place the picture "sandwich" inside the Cold-Clip with the tab hanging out. Do this within 10 seconds after pulling the yellow tab.



4. Keep the Cold-Clip and film warm: Put the Cold-Clip between your body and arm while the picture develops.

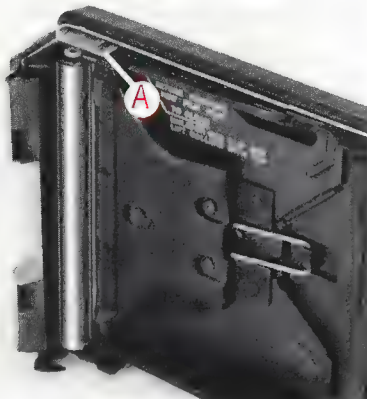


5. Time development: Let the picture develop for 60 seconds inside the Cold-Clip, then remove the "sandwich" and separate the picture in the usual way.

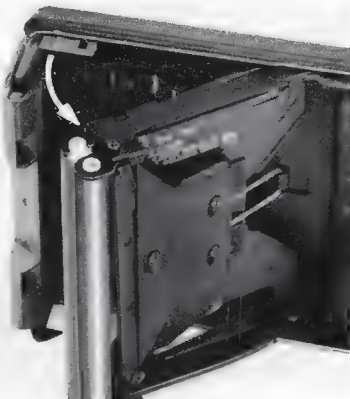
Occasionally, developer may leak from the edges of the developing picture and stick to the Cold-Clip. Avoid contact with this material and before using the Cold-Clip again clean it with a damp cloth. **Please be sure to read the CAUTION notice on page 47.**

Don't use the Cold-Clip for black and white pictures.

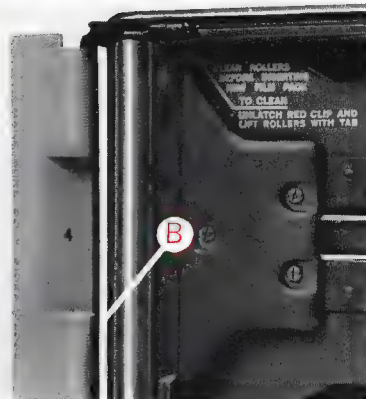
YOU MUST TAKE CARE OF YOUR CAMERA



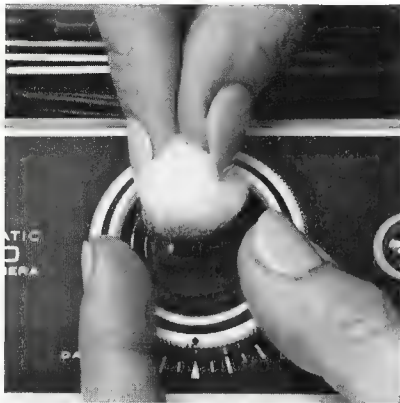
KEEP THE ROLLERS CLEAN: Signs that they need cleaning are (1) a yellow tab does not pop out when a white tab is pulled; (2) developer chemicals are smeared on the back of a picture; (3) there are repeated spots on the face of the print. Inspect the rollers



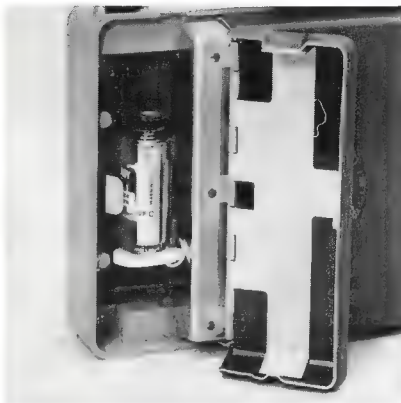
frequently; if possible, do it before loading each new film pack. Lift up the red latch (A). Swing out the rollers; turn and inspect them, especially at the ends. Wipe the rollers clean with a damp cloth, dry them. Never scrape them with anything metallic, nor with



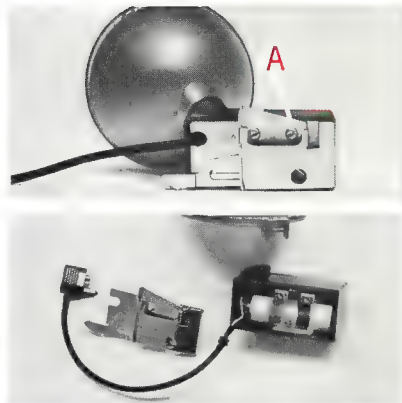
your fingernail. Open the tab slot door; clean out any dirt around the tab slot (B). Blow out lint or dust in the back of the camera. Push the roller assembly back into place.



CLEAN THE LENS GENTLY: Never use silicone coated eyeglass tissue on it. Blow dust off or brush it off lightly. Breathe gently on the lens to moisten it, wipe lightly with clean, dry, absorbent cotton. Also clean the lens over the electric eye.



REPLACE BATTERIES EVERY YEAR: The battery in the camera back powers the electric eye and shutter controls. If it's weak you'll get all-black prints. To get at it, pry open the compartment door. The other battery is in the flash-gun. To replace it, remove the screws



(A) and bottom plate. Install new batteries of the same or equivalent type in the same position as the old ones. See your Polaroid Land camera dealer for batteries.

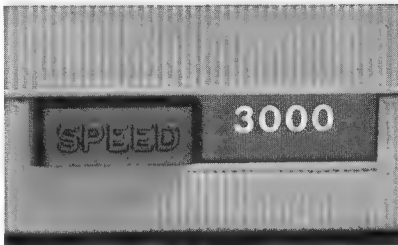
HOW TO MAKE BLACK AND WHITE PICTURES IN DIM LIGHT

With 3000 speed film you can shoot pictures without flash in the shade or on a dark, cloudy day. If there's plenty of window light coming from behind the camera you can even make pictures indoors, such as the big one opposite.

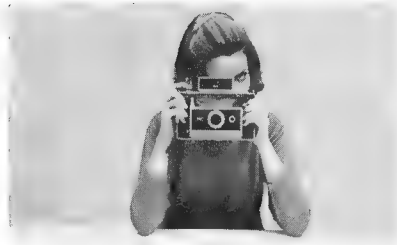
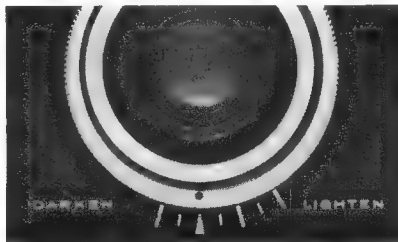
Provided that the light on the subject is even and there are no deep shadows or bright lights in the scene, the electric eye can make a long but correct time exposure — it may be 1/10 sec. or even a full second. The camera must be rock-steady or pictures will be blurred.

Hold No. 2 button down and don't move until you hear the second click as the shutter closes. Then you can move and let No. 2 button up.

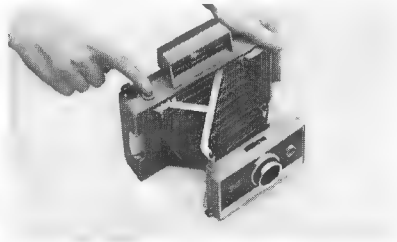
This kind of lighting is not recommended for color pictures, unless you are trying for special effects.



How to set the camera: Move the Film Selector to 3000 and set the L/D control at the Normal position.



How to hold steady: Rest your elbows on a firm support. Or, place the camera on a table top, car hood, etc.





You can make a silhouette: Place a subject between the camera and a bright window and you get this result.

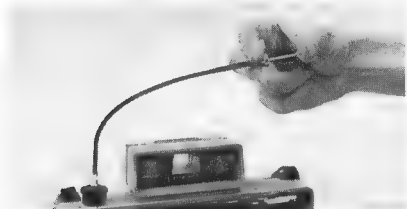
COPIES AND ENLARGEMENTS

It's easy to get copies and enlargements, both in color and black and white. If there is an order form packed with your film or camera, use it to order copies. If you don't have an order form, ask your dealer for information, or write to the nearest Polaroid office listed in the back of this book.

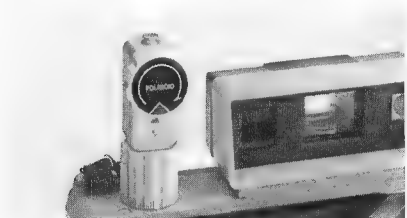
The reproductions are sharp, clear, and remarkably faithful to your original Polaroid picture. In addition to copies, beautiful mounted enlargements can also be made in various sizes. They make handsome gifts for birthdays or anniversaries. Service is prompt and convenient, and the cost is moderate.



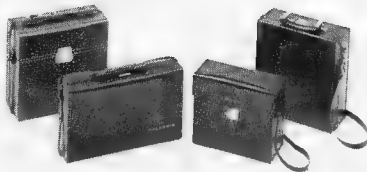
SOME HELPFUL ACCESSORIES



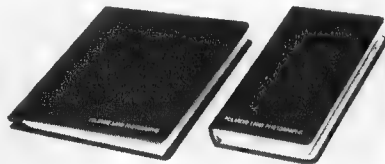
Cable release #191, with plastic adapter, fits over No. 2 button. Great for time exposures.



Self-timer #192 fits over No. 2 button, lets you get into your own pictures.



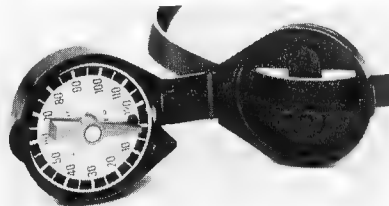
Cases #324, #322, #326 and #325 hold camera, spare film packs, flashgun, bulbs, other accessories.



Albums #519 and #521 hold 72 prints each. Bigger Deluxe #521 (left) has expandable metal binder.



Model 330 only: UV Filter #585 for outdoor color pictures.



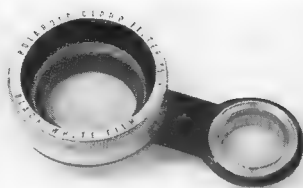
Model 320 only: Development Timer #128 fits on camera strap.

These simple accessories can add much to your picture taking pleasure. See your Polaroid camera dealer.

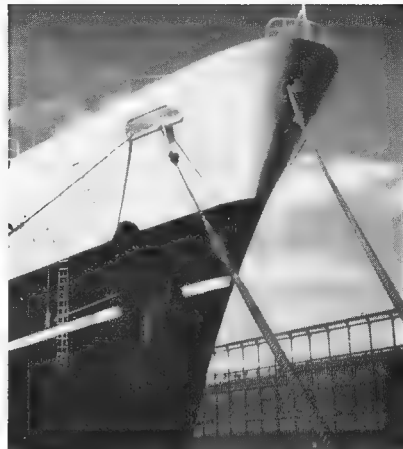
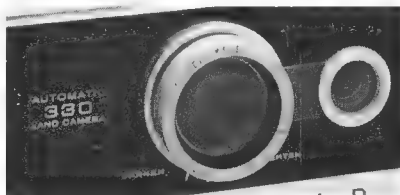
FOR THE MODEL 330, A CLOUD FILTER



Without the filter.



Press the filter on over the lens mount (collapsing the lens hood) and the electric eye.



With the filter.

Black and white scenic pictures are often disappointing because bright blue skies and fleecy white clouds come out as a dull white area in the print. The Polaroid Cloud Filter #516 darkens clear blue skies, makes white clouds stand out. The darkened skies also make contrasting backgrounds for

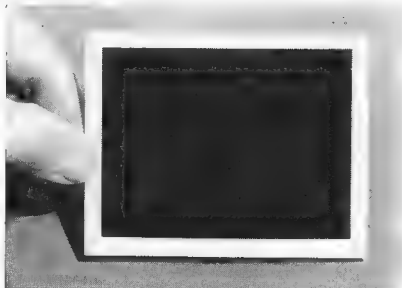
light colored subjects on the ground. The #516 filter has no effect on gray skies, in the fog or rain, or at night. Don't use it with color film at any time. With the filter in place, set the L/D control to Normal position. If your print comes out too light or too dark, adjust the L/D control as shown on page 13.

PICTURE TROUBLES, THEIR CAUSE AND CURE



WHITE, FAINT IMAGE OR NONE

Film was greatly overexposed or light-struck. If it happens with 3000 speed black and white film, you probably had the Film Selector set to 75. Reset it to 3000. Both color and black and white films will be light-struck if you pull out the safety cover before putting the film pack in the camera or if you remove a film pack from the camera after pulling the safety cover.



BLACK, FAINT IMAGE OR NONE

If no details are visible, no light reached the film. Perhaps you didn't reset No. 3 button. Or you put into the camera the moisture absorbing card packed with color film. Or the battery is dead. Or the shutter is damaged. If a color print shows faint details, the Film Selector probably was set to 3000. Reset it to 75.



REPEATED SPOTS

Usually they are white, but they may be reddish-orange on color pictures. Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 34).

PICTURE TROUBLES (Cont.)



MANY WHITE SPECKS

They are a sign that you pulled the yellow tab too swiftly; slow down a bit. Sometimes, white specks may appear only at one side of the picture. The cause is the same.



MUDDY LOOKING PRINT

It wasn't developed long enough. Develop both black and white and color prints for the full time recommended in the film instruction sheet. This is most important in cool or cold weather. See page 32 for details of how to use the Cold-Clip with color prints. If you don't develop long enough, color prints will be brownish pink over-all; black and whites will be muddy gray.



SUBJECT FUZZY, REST SHARP

If the subject didn't move but is unsharp you didn't focus carefully. Check pages 10 and 11 to be sure that you are focusing in the proper manner.



TOO DARK: ALL PICTURES

Underexposed, probably because the L/D control was set incorrectly. For pictures outdoors or by direct flash, set it to Normal. If that's where it was to begin with, turn it toward **LIGHTEN**.



TOO LIGHT: ALL PICTURES

Overexposed, probably because the L/D control was set incorrectly. For most pictures, set it to Normal position. If that's where it was to begin with, turn it toward **DARKEN**.



U-SHAPED WHITE AREA

Several possible causes: One or more white tabs were folded under when you loaded the film pack (avoid this as shown on page 16, photo 5). Or, you pulled the yellow tab too slowly. Or, there may be dirt on the ends of the rollers; keep them clean (page 34). Or, in some way you squeezed the tab slot end of the camera back while pulling the yellow tab (see page 26 for the correct way to hold the camera).

Daylight pictures will be badly exposed if the flashgun is plugged in. Check that the flashgun is not plugged in when making daylight pictures.

PICTURE TROUBLES (Cont.)



UNDEVELOPED EDGES OR CORNERS

Usually caused by pulling the yellow tab out at an angle. When this happens the developer is not spread evenly over the picture and edges and corners may not develop. Pull the yellow tab out straight and at medium speed, all the way (pages 26, 27).



ORANGE-RED MARKS ALONG EDGE

Reddish-orange marks like these (A) along the edge and/or in the corners of a color print generally indicate that the yellow tab was pulled out of the camera at an angle. Pull the yellow tab out straight and at medium speed, all the way (pages 26, 27).



OBLONG IN PRINT

The oblong is pink or red in a color picture. You didn't pull the white tab all the way out of the camera. As a result, when you pulled the yellow tab, the white tab was dragged back into the camera and spoiled the picture.

Always pull the white tab right out of the camera (page 26).

PROTECT FILM AND CAMERA FROM HEAT

Extreme heat and high humidity can damage your films, especially after the film pack has been placed in the camera. Don't leave a loaded camera or packages of film lying in direct sun. Remember that the glove or luggage compartment of a car can get as hot as an oven. If you store film or a loaded camera in a closet, keep it near the bottom where the air is cooler. Don't remove a film pack from its sealed foil inner wrapping until you are ready to use it.

FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to POLAROID CUSTOMER SERVICE. In the United States, the address is CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139. In any other country, write to Customer Service at the nearest Polaroid office (see next page for addresses). Send sample pictures with full information and, most important, **state what model camera you have**. Please be sure to include a clearly printed or typewritten address.

WARRANTY

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will repair it at no charge providing the camera is shipped by prepaid transportation to the nearest Polaroid

repair station listed on the next page, or to the nearest authorized repair station. This warranty covers the camera for one year from date of original purchase.

The warranty does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the warranty and charges will be made for any subsequent work that may be required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent needless film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

If the problem concerns flash pictures, be sure to return the flashgun with the camera and in the same package.

POLAROID REPAIR STATIONS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010

Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

GEORGIA

Polaroid Corp.
3720 Browns Mill Road, S.E.
Atlanta 30315

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

IOWA

Polaroid Corp.
2801 Bell Avenue
Des Moines 50321

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

NEW JERSEY

Polaroid Corp.
P. O. Box 607
W-95 Century Road
Paramus 07652

OHIO

Polaroid Corp.
4640 Manufacturing Avenue
Cleveland 44135

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

PUERTO RICO

Francisco N. Castagnet, Inc.*
621-623 Fernandez Juncos Avenue
San Juan 00903
Attn: Walter Fleischer

AUSTRALIA

Polaroid Australia Pty. Ltd.
2 Smail Street
Ultimo, N.S.W. 2007

Mailing address:
P. O. Box 335
Broadway, N.S.W. 2007

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
Brussels 6

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario

ENGLAND

Polaroid (U.K.) Ltd.
Office, Rosanne House
Welwyn Garden City
Hertfordshire
Repairs, Huggins Lane
Welham Green, near Hatfield
Hertfordshire

FRANCE

Polaroid (France) S.A.
57, rue de Villiers
92-Neuilly sur Seine

GERMANY

Polaroid GMBH
Königslacher Strasse 15-21
6 Frankfurt/Main-Niederrad 1

ITALY

Polaroid (Italia) S.p.A.
Via dei Cignoli 9
20151 Milan

JAPAN

Nippon Polaroid Kabushiki Kaisha
Mori Bldg. No. 6
32, Nishikubo Tomoe-cho
Shiba, Minato-ku
Tokyo

MEXICO

Michelmex S.A.*
Apartado Postal #6-952
Mexico 6 D.F.

THE NETHERLANDS

Polaroid (Nederland) N. V.
Office, Maassluisstraat 258
P. O. Box 9167
Amsterdam-W. III
Repairs, 24 Markt
Enschede

SOUTH AFRICA

Frank & Hirsch (Pty.) Ltd.*
P. O. Box 1803
Bree and Nugget Streets
Johannesburg

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zurich 8037

*Authorized Repair Station

In addition to Polaroid's own repair stations listed here, there are a number of authorized repair stations in the U.S.A. and Canada. To locate the one closest to you, write to the nearest Polaroid repair station or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.

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CAUTION: The Polaroid Land process uses a caustic jelly which is safely packed inside sealed containers within the metal-plastic pack. If accidentally you should get some of this jelly on your skin, wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.

SIX RULES FOR SUCCESS WITH THIS CAMERA

- 1. OUTDOORS IN DAYLIGHT:** Always have the light on the subject coming from behind you or from the side.
- 2. INDOORS WITH FLASH:** Always use flash for indoor pictures and always try to have a light colored background a few feet behind your subject. For best results, stand about 5 ft. from your subject.
- 3. FOR SHARP PICTURES:** Always focus carefully with the rangefinder, particularly for color pictures.
- 4. FOR TAB PULLING:** Always pull the tabs out straight, smoothly, at medium speed.
- 5. WHEN DEVELOPING:** Always develop pictures for the full time given in the film instructions.

AND

- 6. MOST IMPORTANT:** Always keep the steel rollers clean. If they are dirty, you cannot get good pictures.